









THE UNIVERSITY OF ALBERTA  
MFA FINAL VISUAL PRESENTATION

by

BARBARA JOAN GITZEL

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH  
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF FINE ARTS


IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL 1995



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**THE UNIVERSITY OF ALBERTA**  
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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by BARBARA JOAN GITZEL in partial  
fulfilment of the requirements for the degree of Master of Fine Art.



**The University of Alberta**

**RELEASE FORM**

NAME OF AUTHOR BARBARA JOAN GITZEL TITLE OF  
THESIS FINAL VISUAL PRESENTATION DEGREE FOR  
WHICH THESIS WAS GRANTED MASTER OF FINE ARTS YEAR  
THIS DEGREE WAS GRANTED 1995

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I hereby release the following works for incorporation into the University Collections,  
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Orbs and Orbits Series #1	1995	Acrylic/Sand on Masonite	19"x19"
Orbs and Orbits Series #2	1995	Acrylic/Sand on Masonite	19"x19"
Orbs and Orbits Series #3	1995	Acrylic/Sand on Masonite	19"x19"





## ARTIST'S STATEMENT

The images in my art are informed by my studies in the biological sciences and refer to organic structures and to natural phenomena, especially to the molecular and morphological structures of plants and bodies. The paintings do not literally illustrate these subjects, but they allude to anatomical fragments, patterns of energy and movement, physiological relationships and to microbiological systems.

For instance, in one series of drawings I poetically interpret neuroanatomic diagrams selected from medical text books. Signs and schema that usually represent empirical knowledge are cartooned or capriciously embellished, thus dismantling them. The abstract is further abstracted. Bio-logic turns to bio-fiction and nature becomes "second nature". The scientific diagrams now serve as aesthetic triggers for sensual, irrational, artistic investigations. The explainable, "closed" biological system becomes complex, lyrical and diffuse.

In the electronic age we wear all of mankind as our skin.

(Source unknown.)

Find your body without organs. Find out how to make it. It's a question of life and death, youth and old age, sadness and joy. It is where everything is played out.

(Deleuze and Guatarri, 1987.)



